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March
1996



in **TUNE**

SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

WRED

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West
and The
Righthowls**

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at last**

**RED HOT
CHILI
PEPPERS**

**The
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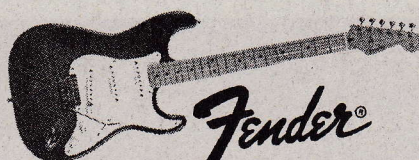
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**MARCH ISSUE
VOL. 5, NO. 1**

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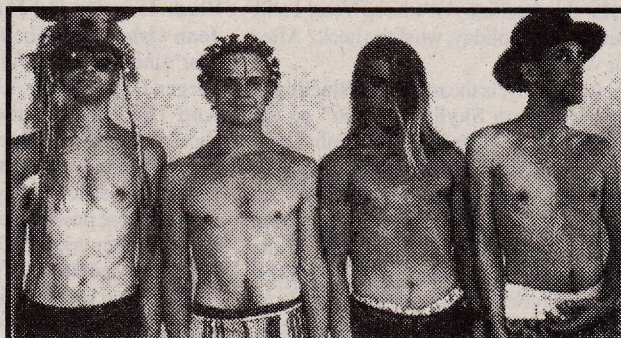
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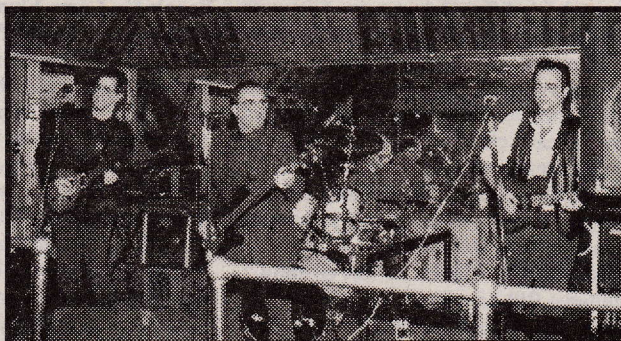
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Patty
Balbo
of WRED
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on Page 10
Photo by
Ed Mason**



THE NEWS DESK

By: Bill Bengle

Well folks, here we are moving headlong into springtime with plenty of new and cool developments to report on all fronts. And, lucky me, I get an extra day to get this in under the deadline—it's Leap Year! I still think Leap Day should be an international holiday, what the heck? After all it only comes once every four years.

LOCAL NEWS: The biggest news, locally, is the release of **Blacklight Violets'** new, full-length CD "**Songs From Skylight Radio**" on the Ocean City based **Dented Records**. A fine release indeed, enhancing the local scene (look for review in this issue). *Other releases passing across the ol' news desk include: "**Doors Of Perception**" an exceptionally well produced single release by the Cape May hard rock band **YCLEPT** who are fond of calling themselves "Six crazy white boys" (contact #: 609-886-4646), an interesting demo from **The Hand Farm** featuring some fairly interesting lyrics and songwriting. Look out for them! (contact: Scott McGill @ 609-654-7856) Also, a solo-acoustic outing by **The John Doe's** guitarist **Jerry Lardieri** entitled "**Maybe Tomorrow**" is a great lo-fi outing worth checking out. You can contact Jerry through WLFR 91.7 FM @ 609-652-4917. And, Bob Kimmel and Major Music just keep pumping out the projects—the latest (to come to me anyway) is by P'ville's **Greg James**, bandleader, songwriter and drummer, and his trio **Wildness**. His release, entitled "**Wildness 1969**," features 10 original songs which faithfully fuse his main influences of Zeppelin, Hendrix, and Nirvana, plus a cover of "Wild Thing," and features locals like Kimmel, Jeff Seykot, and Danny Eyer. Check it out! (contact # 609-296-6527) *Some real good news, Atlantic City's Flagship Hotel is looking into expanding the jazz scene in S. Jersey by bringing in a band featuring former McCoy Tyner sideman **George Johnson Jr.** and Stockton College's very first music graduate **Hassan!** If jazz is your thing go out and help support America's true art form in the S.J. area. *If you are looking for something completely different than most of the stuff available in the area then keep your eyes open for gigs by **The Yellow Moons**, an eclectic free form trio akin to psychedelic pioneers Amon Duul and featuring former members of Skylab, before they are forced to seek gigs further north like so many other area bands! *Progressive rockers **Rain**, while continuing their cover heavy club shows, will be entering the studio to record some original material with former members Dave "The Wave" Weiner and Nick Tribbline joining in the sessions. ***Home At Last** have returned to the gigging circuit after a lengthy absence, check em out if you have the chance. ***Silent Warrior** are in AKA studio tracking new material for a release to be titled "**Down To The Ground**." SW's Bassist **Jim Masi** and guitarist **Bill Lunderitz** have secured an endorsement deal with Jem guitars. Don't touch that dial!! *A new local music mag may be finding it's way into the area soon. Pioneered by former In Tune writer **Bob Conover** this new zine will concentrate singularly on Heavy Metal and Hard Rock and is rumored to be called **Iron Worx** *Finally, **Weird Thing** performed together in New Brunswick for the first time in over a year and a half. Hmmm.....

NATIONAL NEWS:

this month with the big Awards. While the premier self service desperately to put a on the show, which viewers in the past proved the old: polish a turd!" It was with **Alanis And The Blowfish** honors for their trivial made lots of money music is all about right, the money? album of the year? Come on. And since when is **NIN** a metal band? I



Lots happening everywhere news being the Grammy promoters of the industry's award show tried newer and hipper sheen has seen waning few years, for me it saying "You just can't the same old cheese whiz **Morrisette** and **Hootie** garnering most of the top Why? Because they records and that's what I mean, **Seal** winning

guess ever since **Jethro Tull** and **Soundgarden** became metal bands too. There were some spots of justice though with awards going to both **Blues Traveler** and **Joni Mitchell** totally dissing **Meriah Carey** and **Joan Osbourne**. *The **Rock And Roll Hall Of Fame** announced this year's inductees which included **Pink Floyd**, **Jefferson Airplane**, **Pete Seeger**, **David Bowie**, **Little Willie John**, **The Shirelles**, **Gladys Knight And The Pips**, and after seven tries...**The Velvet Underground** who should have been inducted much sooner and some say they only were inducted, finally, as a gesture of sympathy following the death of **Sterling Morrison** earlier this year. It must have been one hell of a jam session with all those powerhouses on board. ***Meriah Carey** is being sued, once again, for copyright infringement and plagiarism. This time by **Randy Gonzales** and **Sharon Tabor** the writers of the song "Right Before My Eyes" which bears a striking resemblance to the recent release by Carey called "Can't Let Go." You'd think that, since she's married to the owner of her record label, they could at least hire some decent songwriters! *Well, well, well. In what has got to be the final and grandest sellout of any kind of 60's idealism since the Instant Karma/Nike piece of trash, some aging ex-hippies over at the marketing division of Mercedes Benz used the **Janis Joplin** song of the same name in a recent ad. Look for it-it's oh so inspiring. ***Smashing Pumpkins** have scored the latest blow against scalpers and monolithic ticketing agencies by issuing tickets to their fans through a voucher system that included strict identification procedures. This allowed for a higher fan: hammerhead ratio and furthermore allowed the band the freedom to book intimate venues and play an acoustic opening set. *America's favorite leading man, **Bon Jovi**, (yuck) is filming yet another film, glad to see his musical priorities are straight. While in what must be a brilliant case of type casting **Courtney Love** will play the wife of Hustler publisher **Larry Flynt** in an upcoming film "**The People Vs. Larry Flynt**." And, shooting has begun on the film version of **Howard Stern's Private Parts**! But whatever happened to the promised Beavis and Butthead full length film?? *In related news, **Bruce Springsteen** is up for another Oscar for his contribution to the soundtrack to the film "Dead Man Walking." *So, what the hell's up with these Australian teen bands. **Silverchair**, **Ben Vaughn**, etc. Can't we at least support our own crappy teenage garage bands? Or is it that they all sound like crappy English garage bands? Come on people, America! Love it or leave it! (nah!) *So, all the news has turned to the political scene. If you don't think that affects you, think again. The Republicans will move into the White House on social outrage and the backs of the religious right and that means greater repression of the arts, namely rock and rap. A quick question for you republican rockers: do you disapprove of your own lifestyle? *It may be happening already...cartoon rockers **White Zombie** their concert at, of all places, **Freedom Hall** in Kentucky cancelled because of the furor created by a local Holy Roller who disapproved of the band's "Satanic Messages." It wasn't until the hall received bomb threats from those loving white Christians that the show was actually stopped. *Meanwhile at the worm cafeteria: The estranged wife of **James Brown** died from complications following plastic surgery. She'd only recently entered a program to help her clean herself up after years of drug abuse. Famed Grand Ole Opry MC **Minnie Pearl** famed for her appearances on the Hee-Haw TV show and her \$1.99 hat with the tag hanging off it, also passed of natural causes. Record producer **David Briggs**, who has worked with the likes of Alice Cooper, Spirit, Nick Cave, Royal Trux, and produced 17 Neil Young albums died of lung cancer at the age of 51. Famed Impulse jazz label producer **Bob Thiele** who has worked with diverse giants such as Lester Young, Coleman Hawkins, The McGuire Sisters, Pat Boone, Jack Kerouac, Sonny Rollins and Pharoah Saunders, succumbed to kidney failure. **Shane Lassen aka Reverend Dr. Luv** of the industrial/metal band **Electric Hellfire Club** was killed in a auto accident in late January. Saxophonist and Birth Of Cool era Miles sideman **Gerry Mulligan** died from

complications of surgery at his home in Connecticut. A great loss, each and every one.*You may wish you were dead after you hear this one! Pop star and teeny bopper cheese king **Pat Boone** is planning to record an album of heavy metal tunes and is courting the likes of **Slash** and **Eddie Van Halen** to help out. Repent now, the end of the world is immanent!! *Thank the Lord for small favors, **Ozzy Osbourne** narrowly missed the big chariot when he was in a car accident on the way to a show in Arkansas. Ever the trooper the Oz only missed one show on his tour anyway.*In about the coolest act of defiance I've seen in years a British lad named **Jarvis Cocker** snuck onstage during a concert by **Micheal Jackson** and mooned the pediphilic King Of Pop to protest Jacko's latest press releases likening him to Jesus Christ. Mercy.***Trant Reznor** is currently scoring the soundtrack to a new video game called **Quake** from the creators of **Doom**.***Frank Zappa** was recently honored in a place where he was truly admired-Lithuania. Lithuanians can explore the issues of freedom in the new **Frank Zappa Library*****AC/DC** had shows on their latest tour of the U.S. opened with a short cartoon featuring **Beavis And Butthead*****Johnny Depp** is having fun playing rock star these days taking part in both a film soundtrack with **Neil Young** as well as in the band **P** with Butthole Surfer **Gibby Haynes***Did you hear about Micheal and Lisa Marie?*Just when you thought it was safe to go lurking...more and more reports have been surfacing about absolute untruths being posted on the information superhighway dealing with tours, albums, deaths, etc. etc.. Just keep in mind when you cruise the net that any joker with a modem and few spare hours to kill can post a site on the World Wide Web. Most of this "info" should be taken about as seriously as, ahem, local music mags. Never take anything to be gospel truth unless it's posted by the band itself, their record label, or reputable sites such as **Musician Magazine** or **Downbeat**.*There's been talk of **Metallica** headlining this year's **Lollapalooza Tour**. Whatever happened to providing a platform for lesser known bands, Perry?*Finally, toxicological reports prove that **Blind Melon** singer **Shannon Hoon** died of an overdose of Cocaine, just weeks after kicking a Heroin jones. Smart kid. Anyway, the rest of the band plans to continue with a new singer and a new name and have recently placed a newspaper ad in hopes of finding a worthy replacement.

RELEASES: My bank account is about to hit zero! So many new releases-so little cashflow! Volume 2 of the **Beatles Anthology** is set to go on sale in March. This volume will feature the new song "Real Love," plus two never released older Beatles recordings, and both versions of "Strawberry Fields Forever" which John Lennon had producer George Martin combine into the single track we all know.***Camper Van Beethoven/Cracker** have a new combined compilation on Virgin records out entitled, simply "The Virgin Years" a little old, a little new*The Godfather Of Soul is back with a brand new bag, "**James Brown Live At The Apollo '95**" is a funky treat from the Scotti Bros. label.***Paul McCartney's** classical music project, "**Family Way**" is out on Phillips records*Still more **Zappa** stuff coming to the surface from Ryko. This month it's "**The Lost Episodes**," a compilation studio outtakes, alternate versions, and unreleased stuff compiled by the man himself back in 1992-93. Hell, if Warner Bros. was this accommodating we'd never have had the **Leatherette** album, huh?*In addition to all the **VU** stuff surfacing these days **Lou Reed** fans can gobble up "**Set The Twilight Reeling**" (Warner Bros.) which has two of the coolest song titles on it "Hooky Wokey" and "Egg Cream."*Lou's friend **Jimmy Osterberg**, that's **Iggy Pop** to you and me, also has a new one "**Naughty Little Doggy**."*For you bass heads, **Bela Fleck's** own **Victor Wooten** has a new solo release, "**Show Of Hands**," that promises to be full of surprises*Another new live album pays tribute to the master of down home Texas Blues, you've gotta get a listen to "**Freddy King Live At The Electric Ballroom '74**"***Blues Traveler** has plans to release a double live album sometime this summer*How many times can you flog a dead horse? At least one more time apparently. Restless records will release **The Sex Pistols "Chaos"** this month*The mother of all box sets is due out on Caroline records "**The Misfits**" will include tracks from their LP's plus over 30 never released tracks in a coffin shaped box. For real.*Tribute albums for both **Celtic Frost** and **Judas Priest** are in the works, while "**Assasins Of Silence**" features a plethora of underground bands paying homage to the premier psychedelic space-rock band **Hawkwind***Much akin to the

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MARCH

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22	Mo's Better Blues	23	Catnip Jones
29	Scratch The Hat	30	Parrotheads

APRIL

		6	TBA
12	Grinders Switch	13	Mo's Better Blues
19	Danny Eyer Band	20	Scratch The Hat

NO COVER CHARGE!

scheme of **King Crimson**, **Metallica** will release an EP offering some advanced looks at their upcoming album due out...whenever.*Still not broke, or deaf? Try these other releases: **Ministry "Filt Pig"** (WB), **Nick Cave and the Bad Seeds "Murder Ballads"** (Mute-Reprise), **Archers Of Loaf "The Speed Of Cattle"** (Alias), **Confront James "Ill Gotten Hatred"** (SST), **Psychic TV "I Love Fur"** (Invisible), **CIV "Set Your Goals"** (Revelation), **Crass "Feeding of the 5000"** and "**Penis Envy**" (reissues) (Crass), **Too Much Joy "...Finally"** (Discovery), **Gas Huffer "The Inhuman Ordeal..."** (Epitaph), **Wrens "Seacausus"** (Grass), **Subdudes "Primitive Streak"** (High Street), **Skinny Puppy "The Process"** (American), **Loudon Wainwright III "Grown Man (charisma), Fu Manchu "In Search Of..."** (Mammoth), **Bad Religion "The Grey Race"** (Atlantic), **Percy Sledge "Best Of..."** (Curb), **Curtis Mayfield "People Get Ready"** (Rhino), **The Band "High On The Hog"** (Pyramid-Rhino), **Pogues "Pogue Mahone"** (Mesa-Atlantic), **Cowboy Junkies "Lay It Down"** (Geffen), **Mike Stern "Between The Lines"** (Atlantic), **Bjork "Hyperballad EP"** (Elektra), **Spacetime Continuum "Emit Ecaps"** (Astralwerks), **Itzhak Perlman "In The Fiddlers House"** (Angel), **Steve Earle "I Feel Alright"** (WB), **Paul Butterfield Blues Band "the Original Lost Elektra Sessions"** (Rhino), **Soundtrack "Dead Man Walking"** (Columbia), **John Hammond "Found True Love"** (Point Blank), **Various Artists "notfadeaway (Buddy Holly Tribute)"** (Decca), **UB 40 "Best Of..."** (Virgin), **P "P"** (Capitol), **Speech "Speech"** (Chrysalis), **Therapy? "Infernal Love"** (A&M), **L.L.Cool J "Mr. Smith"** (Def Jam), **Van Morrison "How Long Has This Been Going On"** (Verve), **Tori Amos "Boys For Pele," Herbie Hancock "The New Standard"** (Verve), **Afghan Whigs "Black Love"** (Elektra), **Fugees "The Score"** (Ruffhouse), **Sepultura "Roots"** (Roadrunner). **WHEEEW!!!!**

WRAPUP: That's all I have for this month campers. Keep it safe on St. Patty's Day. An, as always, if you have any comments, questions, contributions, or feedback of any kind get in touch with **In Tune @ Box #333 Northfield, N.J. 08244** Remember: The things you don't pay attention to are the things that will hurt you the most.

IN PURSUIT OF YOUR OWN TAIL AND THE ALMIGHTY DOLLAR

I used to be disgusted, but now I'm just amused. (No, Elvis Costello didn't make that up. That phrase is a lot older than he is.) I guess I'm amused easily these days because I try to keep my distance from things that really disgust me. But every so often, I run into someone in the music business who epitomizes what many of us get wrong in pursuing a career in the music world.

That, right there, is the beginning of a large portion of the problem. My years in the business have taught me that one either pursues a career, or they pursue music, but never both. One cannot serve two masters, particularly when the two masters are diametrically opposed. Take my advice. Pick one or the other. If you try to balance yourself in the middle of the road, you'll eventually be run over. Trust me.

If you're really interested in pursuing a career, go to college or go to technical school. Become a doctor. Be an investment broker. Or if you really want to live large, work on a garbage truck.

A few years back, I'd have advised you to become a lawyer, but it seems we have a plethora of those these days, so maybe you'll want to pass that one up.

But if you don't want to be a lawyer, then you're going to have to rid yourself of the attitude of the lawyer. You know, the "facts can mean whatever you want them to mean for a price" attitude. Especially if you're going to pursue music.

You see, your chances of achieving mega-stardom in music are very slim. You have a better chance of being hit by lightning twice *and* of winning 62.5 million dollars in the lottery on the same day. It doesn't really matter what style of music you choose to perform. Your chances remain about the same. Now what significance does this have?

In another life, I was a classroom teacher at the middle school level. Seems that in every class, I'd find at least one kid who was really banking on getting into college on a football or basketball scholarship, and then making the big jump to the NFL or the NBA. They sincerely believed this was a realistic goal. And so I set forth to painstakingly show them why they should study hard and work towards another occupation. There are many millions of high school athletes, I would tell them. Out of those millions, relatively few would be selected to receive a sports scholarship. And out of those (say, a couple hundred thousand) a very small number would excel enough to draw regional attention (perhaps 5,000) and of that number only a handful would receive national attention. Of that remnant, only about 90 will be drafted in the first three rounds of a professional draft, and of that number, one of ten will hang around in the pros long enough to draw a meaningful paycheck. Nine in 50 million. Do you really want to buck those odds? Do

you really want to bank on that as your livelihood?

The same is true of musicians selling their souls to "make it big." But we still are plagued by people who should know better changing their styles, revamping their look and presenting, generally, whatever they think will make them salable to the moguls of the record industry. But as I said earlier, their chances remain about the same with each stylistic change. It does no good to "tailor" yourself to some mythical "hot market" or "adoring public" for there really are no such things.

So take some friendly advice. Pursue the music. Forget the money. If you do what you really believe in, just between you and your instrument with no consideration of any audience, you may actually get very good at it, and create something a bit deeper than your average musician. Maybe then you might get some respect. And if that respect draws attention in and of itself, maybe you will get hit by lightning and win the lottery and get a record deal and sell a gazillion records. But if you end up working on a garbage truck, you'll still have a great income AND you'll still have your music. And then you could lend me some cash. You see, I got this idea for a song...

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N.Y.C., NY

FEB. 9, 1996

By Chewy

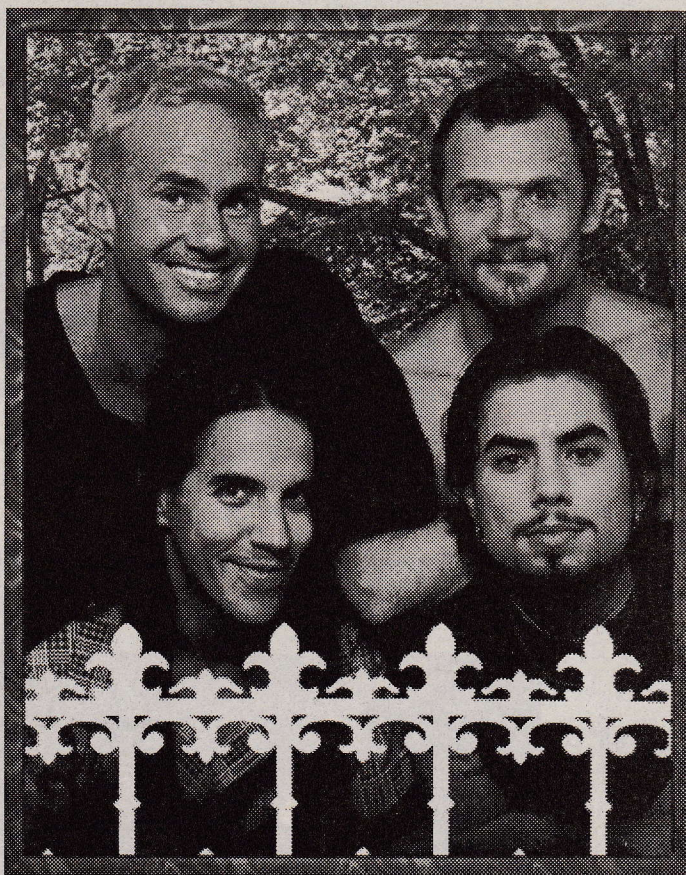
As the crowds flowed into the Madison Square Garden venue for the long awaited "Peppers" concert (and I do mean long awaited, the show was originally scheduled as a pre-Christmas event but

was abruptly postponed when drummer Chad Smith broke his hand in a motorcycle accident) they were greeted by one of those signs that stated in so many words, "Dudes! your gonna be on MTV!" It was true, I didn't even get through the turnstiles when a few people with movie cameras strolled by and ignited the crowd into a "whooping" fest. Inside it was the same scene, only video was the format. It seemed that the lucky global viewers of MTV were treated to a large chunk

of the nearly two hour extravaganza beamed out over live satellite.

On stage the red hot quartet popped, rocked and funk'd its way through their maddening musical career preferring to play largely from their "Blood Sugar Sex Magik" and "One Hot Minute" releases. The sound was loud and clear, a welcome after the opening distortion of new kids on the block,

"Silverchair." Lead singer Anthony Kiedis leaped and bounded like an elf on crack covering great distances of stage as he belted out mosh favorites like "Suck My Kiss" and "Give It Away."



The current line up of the band is one of the strongest yet with the heart pounding thumps of bassist Flea and the addition of their sixth guitarist in a thirteen year history, Dave Navarro (ex-Jane's Addiction). The "Peppers" got the crowd singing along with the tune "Aeroplane" from the new release and respect goes out to their performance of "Walkabout" from the same CD. Toning it down ever so slightly, the boys pulled out a soulful version of "Under the Bridge"

and later in the evening tried to match the mood with "Deep Kick."

For the most part, it was a very high energy show with a slight dash of comedy thrown in when Flea sang his cut from "One Hot Minute." But the thing that remains most memorable in my mind is the encore with the legendary Iggy Pop, who would have expected it ... but then again, it was New York!

in & TUNE

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WRED IN YOUR FACE

by CONCETTA

Went to Brownie's in Bargaintown a few weeks ago. It was once my hangout when I was young; now that I am old and closer to death, I decided to go back to see if they still had those lit stars on the ceiling. They didn't. But they did have an honest-to-God real-live rock-and-roll band.

The band is WRED. Or Red. The "W" is still a controversial issue. This band is all-natural and completely trend-free: nothing but real musicians, who, by the way, have only been playing together for about four months. But you can't tell. They meld as if they grew up together.

From the first note all the way to the last, this band wailed nonstop. It was a fast-paced, fleeting forty minutes. Their set was more like an overture, with delectable ups and downs. Yet actually, it was a tasty bundle of originals spiced with only two covers. What hooks! What chord changes! What a feast of bass and percussion!

Vocals and lead guitar belong to Andy Schlee, who actually got the WRED project going. He's not flashy. He's not pretentious, but he knows his way around that doublenecked guitar. He also wrote the originals.

This band tore open the smoke filled room with the first

song, an original, called WRONG WITH ME. This song was levitated by the grinding, steady bass-playing of none other than Danny Eyer. Danny also added strong harmonies to Andy's vocals, and sang lead on the two covers—"NO MATTER WHAT"—the old Badfinger tune, and the Beatles' railing, thrashing "HELTER SKELTER."

Some good picking occurred, especially on INDEPENDENCE DAY—an original. Also noteworthy on that tune was sweet, tight harmonies, not only from Danny but also from the rhythm guitarist, Patty Balbo. The entire song was enveloping, made more engrossing by the lead guitar break. That bridge wasn't long enough for me. INDEPENDENCE DAY is a song which could have jammed on for ten more minutes and I wouldn't have minded.

Another gem, with a slower tempo, is JUST BEFORE THE RAIN. Once again, this had pretty picking by Andy, interwoven with the steady drumming, the skillful bass and rhythm guitar, tied neatly with the perfect harmonies and a cool, calm backbeat.

Patty Balbo plays rhythm guitar with skill and ease. She started out with an exceptionally strong acoustic and



pickup, then later switched to a candy-apple-red Fender. More power than dual quads.

Patty Balbo, for those of you who didn't know, is an amazing vocalist in her own right. She sings lead in TAKE ME HOME, (another Andy original). Patty is a perfect soprano, flawless and clear in her strong vocal delivery. Her singing is flavored



the back of the band, behind his drums, sits really-steady, ever-ready Bob Kimmel, carrying the entire set along with a no-nonsense, perfectly classic rock-and-roll beat. He doesn't sing. He doesn't need to. This guy didn't quit, didn't get weak, didn't slow down, not for a second. He's strictly professional, knows what he's doing, and doesn't

with a bluesy lilt, always on key and always in control of those pipes. Does she ever take a breath? Her power and sustain are incredible, with a capable and pleasing range. This woman has never taken a voice lesson in her life! God just MADE her that way! She can sing circles around this year's Grammy nominees.

Meanwhile, all the way in



have to twirl his sticks to impress anybody. He is the man to see about percussion accuracy and know-how.

Incredibly, WRED ripped unflinching through a set of fourteen songs. The entire set was masterfully performed. WRED's encore song was I'M SO BORED. I'm so disappointed that they didn't have time to play it. For more info on WRED, you can call MAJOR MUSIC PRODUCTIONS, 652-1932.





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FOOD



Clayton West and The Nighthowls

Fat Jack's, Vineland, NJ

Sat., Feb. 17, 1996

By Meg Timson

I'm sitting here staring at a blank piece of paper, strumming my own guitar (hoping for inspiration), trying to figure out how to get started on this article about CLAYTON WEST AND THE NIGHTHOWLS. My dilemma? - How the hell am I going to do them justice? Well, I'm just gonna relive the show thru my pages and pages of notes and hopefully convey to all of you my impression of their gig. They were FANTASTIC! Okay. Done. Short story, huh? No - No, of course I can't stop here. Gotta go on. Reliving - remember?

As is becoming habit with me, I arrived during break between the 1st and 2nd sets. What I experienced from the second set to the end of the show more than made up for anything I missed.

First time was "N.Y. State of Mind." I almost wanted to describe WEST's vocals as sultry - but that's not quite accurate. The word I need escapes me at the moment. They played this tune as bluesy as it should be played but added just the right funky beat and creative keyboards to perfectly complement WEST's vocals, resulting in a cover which was more entertaining to listen to than the original song. In fact, this was done to just about every cover tune they performed. Especially impressive were MARVIN GAYE's "Sexual Healing" (how many performers can pull THIS ONE off vocally?) and my particular favorite of the night "BRING IT

ON HOME," which began with one hell of an introduction and ended as climactically as my night did (MUSICALLY, I mean!). The bass solo and harp solo during "MOONDANCE" got even me out of my seat just as the varied drum and keyboard solos did during different tunes thru-out the gig. These guys were so energized; they poured out some serious music as confidently as the pros they covered.

Another tune was explained to be a cover of SADE called "ORDINARY LOVE," which is included on their upcoming CD (as yet untitled). Then WEST treated us to some solo tunes (as prelude to their last set) which could have been the highlight of the night. I'm not certain, as I was distracted when he explained, but I believe they are originals and may also be on the CD. The first may be called "Where Did They Hide The Sun?" I'm sure it represented the feelings of a lot of us in the audience, as it described "winter, chills, two-toned grays and snowy days." WEST accompanied himself on guitar and performed beautifully. He's simply quite enchanting to listen to. His next solos were as eloquent and poignant and reminded me of a day long ago when I was serenaded outside my window by a wonderful guitar-strumming friend (REST IN PEACE, SCOTT). When a song evokes feelings and memories this way - well, to me it's a mark of a wonderful song. I'm sure

WEST was evoking a lot of memories tonight.

Not wanting to totally mellow us out, the guys came back on stage and rocked-out the rest of their show, spewing the same energy they started with. They were good. They were great. Aggressive but not overwhelming. Now - that's a good show. A little bit of everything and a whole lot of funk went a long way tonite.

CLAYTON WEST AND THE NIGHTHOWLS ARE:

CLAYTON WEST - vocals, guitar, harp.

DAVID MAY - keyboard extraordinaire, backing vocals.

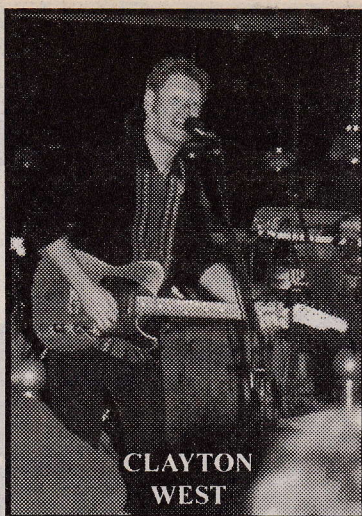
JOE MEKLAR - drums, backing vocals.

BEN GOLDSTEIN - bass, backing vocals.

For Bookings and Info. Contact:

JOE MEKLAR - 378-2468

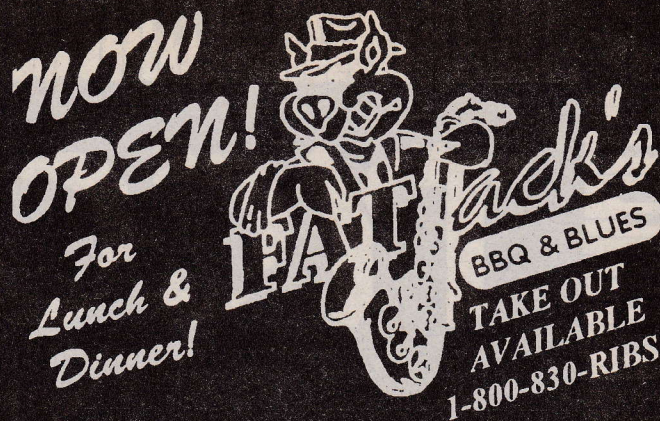
Catch CLAYTON WEST AND THE NIGHTHOWLS every Thurs. Nite (start time 8³⁰ p.m.) beginning in March at FAT JACK's. Tentative CD Release Date - Mar. 24, '96.



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3 9-11pm Happy Hour	4 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	5 9-11pm Happy Hour	6 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	7 9-11pm Happy Hour	1 POKER FACE NO COVER	2 DOUBLE BARREL NO COVER
10 St. Patrick's Party & Parade (trans. to & from Parade) McCollum Bros.	11 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	12 9-11pm Happy Hour	13 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	14 9-11pm Happy Hour	8 LUNDLER NO COVER	9 DOUBLE BARREL NO COVER
17 St. Patty's Day Party McCollum Bros. & RED-HEADED STEP CHILDREN	18 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	19 9-11pm Happy Hour	20 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	21 9-11pm Happy Hour	15 Sunstream NO COVER	16 BANSHEE A.K.A. RED-HEADED STEP CHILDREN NO COVER
24 9-11pm Happy Hour	25 Chrissy & the Groove Factory 8 piece Horn Band NO COVER	26 9-11pm Happy Hour	27 BANSHEE A.K.A. RED-HEADED STEP CHILDREN 9-11 Happy Hour NO COVER	28 9-11pm Happy Hour	22 DOUBLE BARREL NO COVER	23 TBA
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C.D. REVIEWS



BAD SEED

Artist: Bad Seed
Artist: Rock World
By Jim Santora Jr.

Bad Seed is one band from the New York City area that relies on the Seattle sound as much as their NYC heritage.

Beginning with the opening track "Empty," Bad Seed is a cross between Alice In Chains, Helmet and Zakk Wyld era Ozzy. The following track "Strength," is a crossed between Souls At Zero with Alice In Chains harmonies.

Bad Seed uses these comparisons to their advantage and not as a crutch. Their sound is very explosive and delves into their vast library of metallic sounds.

The best track on the disc is "24 Years." Beginning in an acoustic form which sounds similar to Skid Row's "Eileen." The track slams into a total metal assault. It's over seven minutes of pure metal and is clearly perfect. Other track worth mentioning is the hard edged "Numb" and the Zeppelin acoustic sounding "Break The Sky."

The only negative thing about Bad Seed is that they do not have any kind of a sound that they can call their own. It's more of a little bit of this mixed with that and it's a song. In this case, where other bands are stuck in a rut, somehow Bad Seed makes the sounds sound fresh. Bad Seed gives 110% of total metallic thunder on this effort.



NOWHERE; NOW HERE

Artist: The Silence
Label: Plaka Fum Jabba/Sonic
By Janine Fisher

"This is the story of a time when men and women were lost and in search of direction." This quote from a short story included in the liner notes sets the tone of this CD-EP from The Silence (The South Jersey Band featured in the Jan.95 issue of In Tune). Laden with deep introspections, the songs' lyrics and themes parallel the story.

Quite philosophical, the songs are very emotionally moving. The music is excellent - let there be no doubt that these philosophers are first and foremost musicians. The mix on this CD is commendable. Passionate vocals and guitars are woven with hypnotic bass and drums and melodic keyboards. The resulting sound is quite unique.

The five songs are hard to rank as far as favorites go - each has its own appeal. They are entitled "Earth," "Mind Field," "Telos," "Waiting," and "Tribe." Knowing more what I like than how to describe it, I'll just say that this is great music. Those insisting on a "name" for the style will have to settle for my calling it "alternative." Still, I loathe to use the term, because The Silence has their own unique sound.

They will be performing in the area again late this spring and in the summer. Their recording sessions with Sonic Productions continue, so watch for more material from this Jersey-Grown band.



FILTH PIG

Artist: Ministry
Warner Brothers
By Jim Santora Jr.

It's the industrial kings. So they we're claimed as being. However, in the four years since their last release "Psalm 69," Ministry's Al Jourgensen and Paul Barker have been in for a rude awakening. So out comes "Filth Pig," which was to be the return of Ministry back to the top of the industrial mountain. Unfortunately, "Filth Pig" is a total mess of regurgitation.

From the opening track "Reload," you sense a problem with this disc. While "Reload" sounds like something a group of mechanics could do in their garage, the rest of the disc sounds like White Zombie. For that matter, could Jourgensen be Rob Zombie? When Ministry isn't pulling on the White Zombie coattails (an occasional Slayer twitch is also evident), rather than giving the listener a little creative edge, Ministry gives us riffs over and over. Until finally, the head explodes in frustration. Then the listener will grab either his or her old Ministry discs or for that matter, Nine Inch Nails (in fact maybe even the last Helmet disc), and ask themselves, "What we're they trying to prove? One track that does stand out as the worst of 1996, is the remake of Bob Dylan's "Lay Lady Lay." If you are looking for the ultimate in boredom, this is the lead song for your musical couch potato soundtrack.

So it's Ministry's "Filth Pig," the long awaited sloppy, stench filled garbage pit of a disc. That should have been sent straight to the dumpster.

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C.D. REVIEWS



ON NIGHTS LIKE THIS

Artist: Soraya
Label: Island Records
By Gina Mason

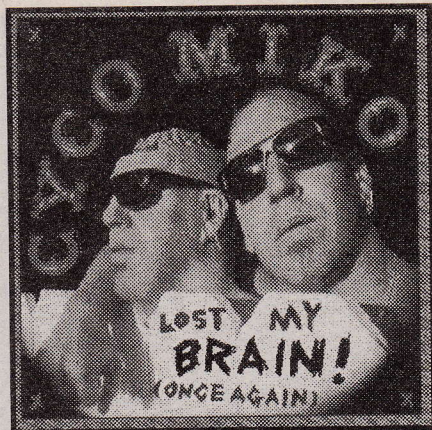
Well, another new artist, another new outlook. Soraya is a welcomed earful, as well as a wonderful addition to this writer's ever growing collection of the many great and upcoming female artists of today, putting her in the top ten must-haves for 96. Her voice is calm and soothing, with a Latino rhythm backing her to add a sense of uniqueness to her style.

From her first song "Suddenly," she introduces her melodic vocals and the soft instrumental background with a touch of Latino rhythm, enhancing her adept style. Picking up the pace a little bit, Soraya changes her style just a tad, in the likes of Ricki Lee Jones, although she definitely does protrude her melodic voice. Each song possessing a slightly different style with a somber ambience to piece it altogether, complete with wonderfully orchestrated violins, violas, cellos, along with the usual guitars, drums and keys.

Soraya introduces a more folkish style in "Avalanche," where a subtle drum beat at the beginning and some rather symphonic vocal harmonies are added in appropriately, displaying the tightness of her band. Even in "Calm Before The Storm," with its soft mystic beginning and the background music, seems to be a tune that appears to be vivid and seemingly real. Then just as quick as the style is altered, it changes once again in "Ruins In My Mind," with its danceable beginning and some psychedelic sounds in the background, beautifully blended, keeping the beat steady with lots of musical excerpts blended in to show off its simplicity, yet very creative.

Of course, heading back to that Ricki Lee style in "Need To Know" and a tune that probably will prove that she can hang with the likes of the top female vocalists of today, Soraya subtly belts out straight to the listener's ears. Including the 9th track, "On Nights Like This," with its catchy lyrics and attractive beat, can surely put Soraya up there on the A-list.

Fortunately, Soraya went one step further, bringing her roots into her last song, "Pueblito Viejo," sung in her native tongue with the passion that seems to surround her music. Soraya is, without a doubt, a paragon in the works!



LOST MY BRAIN! (ONCE AGAIN)

Artist: Cyco Miko
Label: Epic
By: Jim Santora Jr.

In 1983, Suicidal Tendencies put hardcore music on the map with "Institutionalized." The song was featured on the "Repo Man" soundtrack, and led by vocalist Mike Muir, ST started its climb. However, after 1987's "Join The Army," ST became more thrash metal than punk/hardcore. Then came Muir's other side project Infectious Grooves. In 1993, ST released "Still Cyco After All These Years" (A collection of re-recorded tracks from their first two discs) and in 1994 released "Suicidal For Life." Muir has been shaking his head ever since. After all, let's face it, Mike Muir wants to be punk again. However, as we know once you change into something, it's very hard to revert back. So Muir, as most ST fans know, is Cyco Miko. So he has made an attempt to go back to his punk roots. The final result is "Lost My Brain Once Again." Which falls somewhere between Green Day and the "Join The Army" disc then the classic debut release.

Featuring the work of Sex Pistol guitarist Steve Jones on 9 of the 11 tracks, you would believe this is going to be a full-on punk explosion. What else could you think of when you cross a guitar of one of the most notable punk bands out of England and the premier hardcore voice of Venice Beach, CA. In fact, speaking of Jones, his last solo collaboration that can be remembered was around 1989. During that time he was aligning himself with Axl Rose and The Cult's Ian Astbury. So you know that if he is now hanging with Cyco Miko, he wants to punk out also.

The collaboration brings out some fine tracks. The opening track, "I Love Destruction" is a very bouncy number. It is similar to Ramones style punk. While other tracks like "Save A Peace For Me," is traditional ST. Then comes "Gonna Be Alright." This track starts off sounding more like Black Sabbath. However, it explodes into a speed psychotic frenzy, only to slam back into the doom and gloom Sabbath sound. It's very different and it's surely not punk, but it's effective.

Mike Muir wants to be punk again. However, at 33 years old, it's time to act your age sometime. After 1992's "The Art Of Rebellion" progressive style, it's hard to see why Cyco Miko had to revert back in style.



MALL TO MARS

Artist: Bill "Sputnik" Spooner
Label: Visible Records
By: Bruce Pike

I have been a fan of the Tubes for a very long time, particularly *The Completion Backwards Principle* and *Outside Inside* albums. Since the demise of that group, there has been nothing to fill the void left (and NOT filled by the current imitation Fee Waybill led aggregation). Until now, that is.

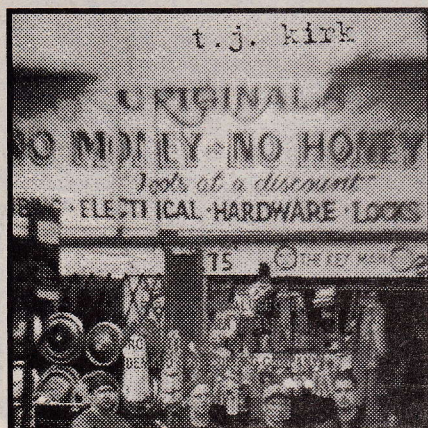
Bill Spooner was the principal guitarist with that band, THE Tubes. And with the release of this CD, it's now quite obvious that he had a great deal to do with the writing of the classic Tubes' material. On *Mall To Mars*, we get a wide sampling of the myriad styles of Mr. Spooner, and each of these points to an unbroken continuum stretching from "White Punks On Dope" through "Talk To Ya Later," "She's A Beauty" and the material on this release. And as if that weren't enough, we get even more.

For instance, "Dimming Of The Day," the same Richard Thompson tune covered by Bonnie Raitt recently, is given an emotional and reverential reading here. Bill says that it really doesn't fit with the rest of the album, and he's right. But who cares? It's good.

Great material abounds elsewhere, too, with Tubes-ish standouts "They Kicked Me Out Of The Band" and "Mall To Mars" being among my personal favorites. And what a band! Bill wisely uses ex-tubes' drummer Prairie Prince in conjunction with bassist extraordinaire Tony Maryatt to create an absolutely-to-die-for rhythm section. The band *rocks!* But that's not all they do by a long shot. I find words inadequate to describe the great range on this record, from basic rock and roll, to contemporary jazz, country and even TV music ("Theme From Star Trek") and I detect XTC/Todd Rundgren influences on "When Stars Collide."

Do yourself a MAJOR favor. Buy this disc, clear the decks, put your CD deck on "REPEAT ALL" and enjoy!

C.D. REVIEWS

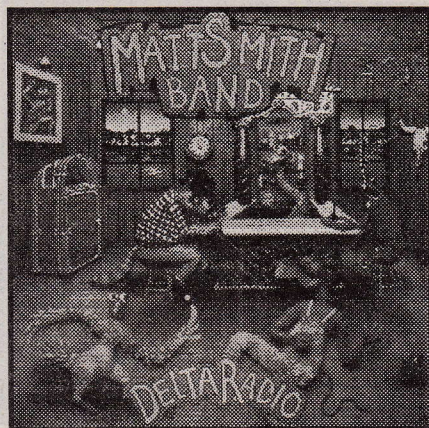


T.J. KIRK

Artist: T.J. Kirk
Label: Warner Bros.
By Bill Bengle

No, no. This album has nothing to do with Star Trek! That would be J.T. Kirk, of course. T.J. Kirk is an ad hoc grouping of three of the brightest young jazz guitarists in the San Francisco scene who come together for the express purpose of playing three things: the music of Thelonious Monk, James Brown, and Rahsaan Roland Kirk, exclusively. Get it? The combination of Will Bernard, John Schott, and Charlie Hunter (who covers his bass and guitar duties *simultaneously* on his unique 8-string guitar), along with percussionist Scott Amendola, who has recently taken over the drum throne in Hunter's famed trio from Jaye Lane, take the music of these three giants (and the listener) for one hell of a funky ride.

One might think three jazz guitars blazing away simultaneously would sound like one big, confused mess of notes—not true! One of the many great strengths of T.J. Kirk is their ability to set up and then play off one another while not stepping on each other's toes. Each player's sound and style is so distinctive, and so well placed in the mix, that it's quite easy to pick each one out even during the most cacophonous of passages. T.J. Kirk are no funk fakers, as one can tell from the get go with an authoritative take on James' "Soul Power" that grabs the bull by the balls and doesn't let go until the last notes of Monk's circus like "Jackie-ing" fade into the air. In true East Bay style even the most recognizable standards of the fourteen cuts covered here are contorted into near parody. But it's an honest love of the music, and it's composers, that rings true here, from the reggae/free-form inspired take of Kirk's "Volunteered Slavery" or the unrecognizably funky "Serenade To A Cuckoo" to the beebop of "Humph" or the positively metallic "Epistrophe." A purist's nightmare to be sure, but not disrespectful by any means. Let's just say these gentlemen play for those of us with a more adventurous ear. Even the seamless marriage of Brown/Monk on the "I Got To Move/In Walked Bud" and "Shuffle Boil/You Can Have Watergate..." combinations will keep you thinking while your butt keeps a' shakin'! Great stuff!



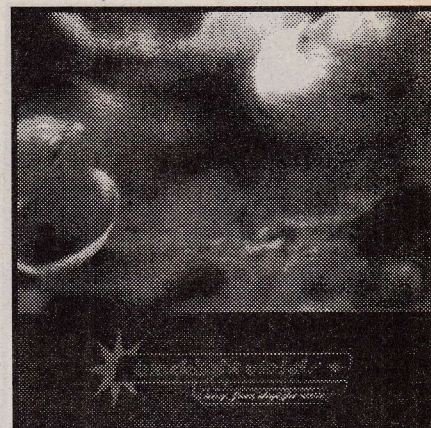
DELTA RADIO

Artist: Matt Smith Band
Label: New Millennium
By Chewy

Hailing from Albany, NY, the "Matt Smith Band" is made up of Matt Smith (Lead Vocals, Guitars), Tony Perrino (Organ, Piano, Flute, Vocals), Chris Peck (Bass, Vocals), Charlie Tokarz (Sax, Flute, Clarinet), Pete Sweeney (Drums) and Brian Melick (Percussion). Their latest release on Millennium Records entitled "Delta Radio" provides a great vehicle for the many talents of these musicians. With the array of styles flowing throughout the disc, it's hard to pigeon-hole this band into one genre of music, but it's easy to see why they were voted "Best Blues and Rock Band" of 1991 in "Metroland Magazine."

Starting off the disc is a few songs that show off the bands more mellow, jazz oriented side, sure to earn them status among the VH-1 and AAA format crowds. The jazzy side slips mid-way through the disc into a funky slide-guitar in the vein of Bonnie Raitt and Little Feat. "Gotta Back Up" brings the listener right into a foot stompin' mood. But then as quickly as the style changed prior, it's off in another direction to more soulful and folksy tunes. "She Will Take Me Down" opens up a gritty, trance-like state with its earthy percussion beat. Rounding out the CD are a pair of tunes, "Five Dollar Shoes" with its groovy slide work and harmonized vocals and "So Baby So Long" with its New Orleans Style shuffle and horns, proving once again that this band has got talent way beyond description.

The name-sake of this band, Matt Smith, shines bright on this release having participated in the writing and singing of all of the cuts on the disc. Not to mention, Mr. Smith plays guitar like no other. But don't be fooled into thinking that this is a one-man band, it's definitely a group effort and well worth the addition to your collection.



SONGS FROM SKYLIGHT RADIO

Artist: Blacklight Violets
Label: Dented Records
By Bill Bengle

Blacklight Violets have emerged from the depths of Giant Steps studios delivering the strongest release in the neighborhood so far this year. Studio work seems to suit this band well, and has provided them a chance to express thoughts and ideas that often can't be when dealing with live settings, often plagued with poor sound systems and unreceptive audiences. Sandwiched between the tone setting acoustic strains of the intro/reprise "Glow" are eight solid chunks of cosmic rock & roll—with great emphasis on rock & roll.

While names such as Pink Fairies, Edgar Broughton, Sky Cries Mary, and even Love and Rockets immediately leap to mind, there is something tangibly *American* about the music on this album. This is mostly due to the rhythm work of drummer Brit Nixon and bassist Mike Heaton who keep a modern (albeit occasionally redundant) hard rock momentum and feel to most of the songs. Over this guitarist Lee Stefanko layers phasor laced riffs and subtle acoustic accents, matched by subdued vocals with a lyrical bent teeming with space-rock imagery. Also, various samples from "The Hitchhiker's Guide To The Galaxy," "Slacker," and late 60's "Dragnet" episodes add to the album's charm. This predominates the first half of the album with "2 Minutes Out Of Season" and "Black Cherries" standing out. While it is often hard to keep one's influences from being too readily apparent it's obvious that Blacklight Violets have used theirs as a launching pad to develop a unique and original sound.

It is later in the work that the band begins to leave orbit with more ethereal pieces such as "Will I Remember My Name," the maudlin Swans-like cut "Morphine Symphony," and "Itch," an experimental freak-out of "headphone approved," psychedelic playfulness that conjures up memories of "Set The Controls..." era Floyd and Nik Turner's "Sphinx" and "Annubian Lights" albums. This is easily the most interesting track of the entire album touching on Middle Eastern musical ideas as well as some techno flavors. They'd do well to pursue this type of direction further in the future. And, you'd do well to pick up this interesting and rewarding package at first chance!

Norman Spurgeon Band Takes Spotlight at Jazz Vespers in Ventnor

Guitar Man

*"Rehearse again, fret.
Tuesday's blues, New York City.
Jammin' til it's great."*

By Wilhelmina Young

Well-known area jazz guitarist, Norman Spurgeon was featured at Sunday's Jazz Vespers at Trinity United Methodist Church in Ventnor at 5 pm. The public was invited to hear Norman, who has recently returned from a tour of South Korea and has played many gigs in area night spots in theaters and clubs which include Ikes, Stolfos, the Blue Moon and South Jersey Regional Theatre.

A Performing Arts graduate of Stockton State College, Mr. Spurgeon began playing the guitar at the age of twelve. Some of his teachers have included: Al Stauffer, Joe Sgro and Lance Olsen.

Experiences in the field of music have included entertaining American troops while on tour in the Orient and Europe as lead guitarist with the Angela Burton Band, and developing new and original musical arrangements with his band: Steve Tullio (on drums), Allen Dill (on keyboard), Dave Keller (on base) and Tim Norman (vocalist).

A very serious student of the guitar, when Norman isn't practicing for his next gig, you'll find him improving his technique and expanding his repertoire of new and traditional

jazz songs set down in *The Real Book of Jazz*, along with fellow band members with whom he has been working with for over ten years. "Traveling, rehearsing and keeping the music original and sophisticated is very demanding, but it has its rewards," Norman says.

If one could describe another man's talent adequately with words, one would have to say that Norman's gift to the world of jazz is his passion for continuing on with the new, and preserving the unique tradition of America's only original music - Jazz.

So those in attendance at Jazz Vespers had the opportunity to experience a little of that Spurgeon brand of sophisticated, cool, blue, passionate sounding music of the future. If you missed it this time, it will be recorded on WLFR-FM on Sundays at Midnight. If you like the sound, why not make it a point to come out to Jazz Vespers for real Jazz, Live at Five every Sunday at Trinity Methodist Church in Ventnor, and if you're lucky you might meet Norman and his band over one of Clancy's famous Jazz Vespers' suppers. For further information regarding upcoming events, please call: 822-0121 and talk to Rev. Clancy Wilson.



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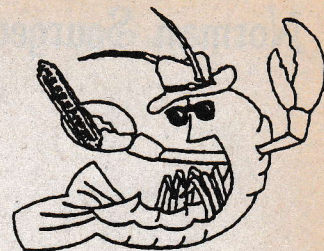
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THE BLUE WAVE

By Ron Stinson



Welcome to The Blue Wave! If you are as tired of this dreary winter weather as I am, there's good news around the corner! It's almost Spring and with that comes the planning of some great summer blues festivals!

The first event I'll talk about is a local event. The Vietnam Veterans of America, Chapter 228, in Mays Landing, have announced their second annual, FIREBASE BLUES Festival. The date is set for Saturday, July 13, 1996. This will take place at the VFW Hall on Rt. 50 in Mays Landing. This year's event will be held from 12:00 noon till 8:00 PM. They plan on having six bands this year instead of four! More details on this event in upcoming issues of In Tune!

The second event is the BUCKS COUNTY BLUES SOCIETY'S 1996 R & B Picnic. The date is Saturday, July 20, at the Trease Catering site in Morrisville, PA. I'll keep everybody informed as I receive more information.

In Norfolk, Virginia, The Natchel Blues Network has announced the '96 TOWN POINT JAZZ AND BLUES FESTIVAL, on August 23 thru August 25! Three days of Jazz and Blues! I will keep you posted!

I'm not sure of the dates for River Blues or Mount Pocono Blues Fest, but I'll have that and more in next month's BLUE WAVE. As for now, there is some local news to catch up on and report!

On February 16, 17, and 18, B.B. King performed at Trump Plaza. This show was great! What does it take to get more shows like this in the casinos? Also, did anybody catch B.B. King jamming with Buddy Miles at a local Atlantic City night club? This was after his show at the Plaza on Saturday night! If you have any photographs please send them to The Blue Wave in care of IN TUNE, thanks!

During one of our winter storms this February, I was invited down to a new club in the area. This club is THE RED MOON SALOON, located on Rt. 30, right outside of Egg Harbor, going toward Hammonton. This club used to be called The

Watering Hole. Anyway, I was fortunate enough to catch Bob and Ray and Charlie French. CHARLIE was sitting in on vocals. Many musicians know "The Frenchy," and most always ask him to sit in and sing, which brings me to this point. Let

us find a band for CHARLIE French! There has to be some serious musicians out there that would kill for a good vocalist! CHARLIE does all kinds of music, not just blues! Anyway, let's get The Frenchy a band! If you are looking for a serious vocalist, please call or write IN TUNE, all serious inquiries will be forwarded. Thanks! And now a little bit about the Red Moon. This place is nice! Good kitchen too! On Saturday, March 9th and 16, Ruth Wyand will be singing the blues, and on Friday, March 15, and



Charlie French belting out some Blues with Bob & Ray at the Red Moon Saloon in Mullica Township, formerly known as the Watering Hole. Photo by Ron Stinson

March 22, the hot tunes of Bob and Ray can be heard. On Friday, March 29, you can catch the Boohoggs, with Ruth Wyand on Saturday, March 30. Check this place out!

Fat Jacks in Vineland is still the King of BBQ and Blues! For March they have a unique mix of super Blues Bands. First, on March 9, THE DUKES OF DESTINY from Philly will make a special appearance. On March 15 it's COCA RAY CLUB KILLERS, and then MO's BETTER BLUES on the 16! Friday, March 29, The FLOYD HUNTER BAND takes the stage, and on Sat., March 30, the BLUES EXPRESS blows into town! April is busy too with JERRY WALKER on the 5th, POCKET CHANGE on the 6th, SOUL CONTROL on the 12th, and CLAYTON WEST & THE NIGHTHOWLS on the 13th! Every Tuesday night is Blues Jam night with the DANNY EYER BAND, and on Thursday nights it's Clayton West & the Nighthowls!

One more local plug before I wrap this up! The Barn, at Smithville, will feature GEORGE & GEORGE on Friday, March 15th, starting at 9:00 PM.

So, there you have it! Plenty of Blues News! If you have any news, just forward it to In Tune Magazine and remember that NO BLUES IS BAD NEWS, and stay IN TUNE! See Ya!

by **BRUCE PIKE**

Upon completing the new recordings for my band's next album, I again came to that oh so-troubling (at least for me) part of performing: playing and singing at the same time. Last month, I briefly touched on that problem with the advice of keeping your parts as simple as possible so that it is easier to sing while playing. But, if you're in the position I'm in, namely, bassist and lead vocalist, you're going to run into parts of songs where you cannot keep the bass part simple, and you must sing while trying to execute your part in synchronization with the drummer, who is doing his best impression of Harvey Mason or Billy Cobham. So what do you do?

Short of jumping off a bridge, the answer is that it is possible to execute even the most complex part while singing *if you are willing to practice the sections in a diligent and orderly manner*. The first thing I try to do is to play the troubling section over and over, without singing, so that I achieve a state of “finger memory” and thus do not really have to think about the bass part at all. Next, measure by measure if you have to, sing the vocal part while playing the bass part. You’ll still mess it up the first twenty or thirty times you do it, but eventually, if you’re relaxed and if you don’t let the failures get to you, you’ll find that little by little, it locks in for you. And each time you do it, you’ll get a little better at it. It’s a little like rubbing your tummy and patting the top of your head at the same time. The degree of independence necessary to achieve this only comes from diligent practice.

Take heart, though, because it can be done. To listen to the prime example, drag out an old copy of Yes' *Relayer* album, and listen to Steve Howe's guitar figures and then realize that he is singing a harmony vocal over top of them. So you see, it really is do-able. Keep practicing. If I can do it - and I must - you can, too! See ya next time.

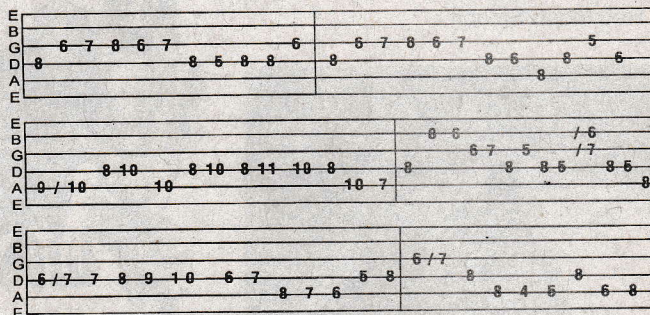
the
g string

by Joseph Speel



This month we'll be soloing over a Bb blues. Learn the phrases, connect the sound of each phrase with the chord it's played against. Then you might transpose the chorus written here to other keys. If for instance you move down a 1/2 step you'd have a I, IV, V in key of A which are the chords A⁷ - D⁹ - E⁹. This chorus has a little B.B. King-Michael Bloomfield feel to it. A tape is available of this lesson at Waves Of Music, 612 8th St., Ocean City, 390-0600.

Bb Blues



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MAR

- 23 WDRE Battle of the Bands, WHY? Studios, Philly
- 29 Red Moon Saloon, Mullica Township

APR

- 26 Red Moon Saloon
- 27 Red Moon Saloon



BARE BONZ

Hotline 569-1149

MAR

- 22 Brownies Lodge, Bargaintown
- 23 Brownies Lodge
- 30 La Costa, Sea Isle

APR

- 26 Brownies Lodge
- 27 Brownies Lodge

The Fabulous Menzel Bros.

Hotline 748-1162

Every Wed. The Pub At Stocton State College (N-Wing), Pomona (8-10:30pm)

MAR

- 15 McGovern's, NYC (9:30 to 10:30 pm)
- 29 McGovern's (9:30 to 10:30 pm)

eleven



eleven

MAR

- 8 Study Hall, Glassboro
(Cable T.V. Shoot)

- 29 Frosted Mug, Vineland

APR

- 30 Ryder College, Philly



MAR

- 8 Crilley's Circle Tavern, Brigantine
- 23 La Costa Lounge, Sea Isle

Catnip Jones

for bookings & info.
Call 646-9193

Every Sun. Uncle Mike's Country Pine Inn, Mays Landing (8pm-midnight)

SOUL CONTROL

MAR

- 23 Harper's, Clementon

APR

- 5 Bobby's Seafood House, Newtown, PA
- 12 Fat Jack's BBQ & Blues, Vineland



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MAR

- 8 Broncos, Philly
- 10 St. Patrick's Day Parade, Atlantic City Boardwalk (Crilley's Tavern Float - starting at 11 am)
- 15 The Quarterdeck, LBI
- 17 Crilley's Circle Tavern (St. Patrick's Day Party)
- 22 The Quarterdeck
- 29 The Cherrywood Lounge, Blackwood
- 30 Crilley's Circle Tavern
(In Tune Anniversary Showcase)

APR

- 6 D.J.'s, Bridgeton

MOMENTS NOTICE

Hotline 294-3228

MAR

- 15 The Gateway, LBI
- 30 The Gateway

APR

- 5 The Back Cabin, Manahawkin

REBEL ROOSTER BAND

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MAR

- 16 Greenbank Inn, Greenbank
- 23 Greenbank Inn

APR

- 6 Black Cat, Absecon
- 27 Black Cat



Hotline & Bookings
(609) 875-2083

MAR

- 16 Fat Jack's BBQ & Blues, Vineland
- 23 Katie O'Brians, Haddon Twp.

APR

- 6 Katie O'Brians
- 13 The Barn, Smithville

Tony Mario

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Every Sun. The Forks Inn & Marina at Sweetwater, Sweetwater (4-8pm)

Every Fri. Peter Sheilds Restaurant & Inn, Cape May (6-10pm)

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MAR

- 8 Six Shooters Rock Cafe, Atlantic City (Battle of the Bands)
- 9 Miller's Tavern, Tuckerton (w/Confusion)
- 23 Laughing Lizard Lounge, Alexandria, VA

* CDs on sale at Shows



DANNY EYER BAND

for bookings & info. call
(609) 561-5409

Every Tues. Fat Jack's BBQ & Blues, Vineland (Blues Jam 8:45pm-12:45am)

MAR

- 17 The Fireside Tavern
- 22 The Barn, Smithville
- 24 Uncle Mike's Country Pine Inn, Mays Landing (Jamboree -starting at 2 pm)
- 29 Brownies Lodge, Bargaintown
- 30 Brownies Lodge

APR

- 5 Schooners, Somers Point
- 7 Uncle Mike's Country Pine Inn (Easter Sunday - 3 pm)
- 18 The Barn
- 19 The Barn
- 25 Red Moon Saloon, Mullica Township (Open Jams - every Thursday)



Hotline 822-3247

MAR

- 29 Good Guys, Mays Landing

blacklight violets

MAR

- 30 Ocean City Civic Center, Ocean City (all ages - call 525-0237 for details)
- 30 Crilley's Circle Tavern, Brigantine (In Tune Anniversary Showcase)

Orange Blossom Special

Hotline 629-5915

MAR

- 15 Black Cat, Absecon
- 16 Black Cat
- 29 Uncle Mike's Country Pine Inn, Mays Landing
- 30 Uncle Mike's Country Pine Inn

APR

- 6 Tycoons, Hammonton
- 12 Black Cat
- 13 Black Cat
- 19 Brownies Lodge, Bargaintown
- 20 Brownies Lodge
- 26 Uncle Mike's Country Pine Inn, Mays Landing
- 27 Uncle Mike's Country Pine Inn, Mays Landing



Ruth Wyand Band

MAR

- 13 John & Peter's, New Hope, PA
- 15 Star Fish Coffee House, Ventnor (solo-Call 487-8600 for details)
- 16 Private Party (afternoon)
- 16 Red Moon Saloon, Mullica Township (9 pm-duo)
- 22 The Gateway, LBI
- 23 The Shire, Cape May
- 29 The Boot & Saddle, Philly
- 30 The Red Moon Saloon (duo)

APR

LOOK for new CD coming out this month

- 4 Carleen's, Wilmington, L.I.
- 5 Bucks County Coffee Co., Philly
- 6 The Red Moon Saloon (duo)
- 13 Ocean City Music Pier (afternoon)
- 13 Red Moon Saloon (duo)
- 19 Buzz'z, Mt. Holly
- 25 - 29 Memphis, Tennessee

"ADIOS AMIGOS" *The Ramones*

COUNT BASIE THEATER, RED BANK, NJ

2/25/96

By Chewy

"1-2-3-4" came the familiar yell from C.J. Ramone as the father's of punk rock took to the stage on what is to be their final tour. The band busted into "Teenage Labotomy," "Psycho Therapy" and the ever

popular "Blitzkrieg Bop" before pausing to say "Hi!" to the sold out crowd that jammed in front of them. Not being much for words, the band continued on in its musical assault, slamming one tune after another in beautiful three minute increments. The crowd, ate it up, from young and old alike and there

old style with "Rockaway Beach," "Rock 'n' Roll High school," "Do You Remember Rock 'n' Roll Radio," "Sheena Is A Punk Rocker," "Gimme Gimme Shock Treatment and the ever popular "I Wanna Be Sedated." To round out their 29 song set list, the tunes "The KKK Took



was a great mixture of the two as they swayed, yelled, sang along and even started mini mosh pits in the side isles.

Though the tour was in support of their 1995 release "Adios Amigos," it took them one third of the show to finally strike a cord from the CD. Even then, it was a cover version of the Tom Waits tune "I Don't Want To Grow Up," but a great one at that. Most of the new tunes were sung by C.J. and at best "The Crusher" and the Motorhead song "Ramones" proved exceptional.

Further into the set Joey announced that the next song up was to be dedicated to Monmouth County modern rock station, WHTG-FM 106.3, radio host Vince Scelsa and talk radio icon Howard Stern (who

by the way, claims it's his favorite Ramones song). No sooner had the words left his mouth and "1-2-3-4" the band performed a blistering version of "Pet Sematary." Throughout the night the boys kicked it

My Baby Away," "Somebody Put Something In My Drink" and cover versions of "California Sun" and "Do You Wanna Dance" filled in the gaps. Also, in keeping up with their current releases they performed their version of "Spiderman" from the "Saturday Morning Cartoon" compilation.

When the band drew its set to a close with their usual tune, "Pinhead" one zealous fan waved in the air a sign that simply read "God Bless The Ramones," a sentiment the crowd was sure to agree with. As I left the theater, with the last notes of the final encore "Beat On The Brat" ringing in my ears I hoped that it was not true that this was the bands final tour and that the founders of punk rock would grace the stage once again.



Home At Last Returns To The Stage

By Danny Eyer

Several weeks before February 27th, I got a phone call from good friend/great guitarist Ernie Trionfo. He asked me if *Home At Last* could come to our Tuesday night gig at Fat Jack's and try out some new material in front of our audience. Well, of course I said yes and it was for several reasons.

First, I haven't seen these guys play live in...oh, like, over 2 years: In fact, no one has! This was because the band had taken some well-deserved time off to regroup their lives and their music. And boy, did they!

Bruce Pike and Ernie T. had both explained to me the idea behind the new songs the band has been writing and recording for more than a year: Seems that *Home At Last* wanted to make an album that was more "Home At Last" than the previous ones (if that is somehow possible). Guess what, Folks? This is exactly what happened.

I've been privileged enough to hear some tape from the above mentioned sessions. Listening, I could totally envision Bruce, Steve, Charlie, and Ernie just working these tunes top to bottom as I sat grinning in sonic heaven. But on that Tuesday night in February, everyone in attendance got to see what I saw in my head while listening in the front seat of Ernie's car. (HEY NOW!!)

They started off their set with a song called "Over." Charlie Andaloro lit the fire on this infectious little country groove while Steve Shurman (Slideous Extraordinary) and E.T. (Incredibulous Fingerlishious) kept the rockers in check with some SPANKIN' guitar trades.

Those famous "Pike Vocals" were back where they've been missed and always belonged: ON STAGE! Bruce shared the mic with Ernie on the next numbers "Pretty Soon," a Hip-Hop funk tune that made sure that there wasn't a silent toe in the place.

Then came, "Nobody's Business," a song that in my mind, could very well sum up the versatile nature of *Home At Last*. This, and the rest of the new material was written via jam sessions that took place over most of 1995. But this particular song finds all four musicians engaging in four different solo spots. Now, we all knew how cool Charlie and Bruce are as the rhythm section of the band, but until you hear them take their respective solos. you ain't heard nothin'!

The boys tried to sneak off stage without an encore, but the people weren't having any of that. So when they started the beginning riffs to "What She Doesn't Say!," we all got happy right quick! The harmonies on this and all of the new tunes were real tight, and the mix on these guys was great. You could hear them blending themselves with the closeness of a family and the professionalism of "road scholars" not heard or seen much these days.

And when this song slowly came to one of those infamous *Home At Last* breakdown endings, I knew three things: That the new album will be entitled "**PERFECTLY GOOD CIGAR**" (Moose Records), these guys are STILL kicking ass and I couldn't wait to get into Bruce and Ernie's front seat again!

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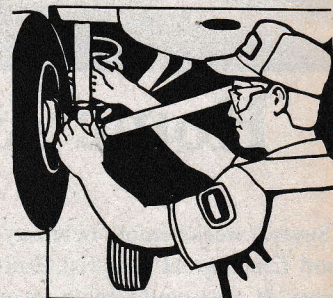
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IKE & ALA



As seen here, merged talents Mike Trongone (former Cat Atomic drummer) and Alan Cassett (formerly of Yooz Guyz) perform every thursday night at the fireside Tavern in Vineland under the alias Ike and Ala.

FUNDZALOW



Meanwhile seasoned veterans Phil Collar (sax & keys), drummer Ed Mallett, guitarist Andy Disario and keyboardist/bassist Dennis Costello (who together make up Fundzalow) let bartender Frank Cruz pour out some vocals at Uncle Mike's Country Pine Inn, in Mayslanding.

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March 22nd 8:00 pm
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April 6th 8:00 pm

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JETHRO TULL
JOAN OSBOURNE/Screamin' Cheetah Wheelies
EVERCLEAR/Hagfish/Menthol

March 15th 8:00 pm
March 17th 8:00 pm
March 22nd 8:30 pm
March 23rd 8:00 pm
March 25th 8:00 pm
April 6th 8:30 pm
April 20th 8:30 pm

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BARBARA MANDRELL

March 15th - 17th
April 12th - 21st
April 26th - 28th

CLARIDGE

DUKE ELLINGTON ORCHESTRA

March 23rd & 24th

TRUMP PLAZA

FRANK SINATRA Jr.
ENGELBERT HUMPERDINK
JERRY VALE

March 11th - 14th
April 26th - 28th
May 13th - 18th

TRUMP TAJ MAHAL

TIM MCGRAW
STEVE MILLER BAND

March 29th 9:00 pm
April 26th

BALLEYS PARK PLACE

ANNE MURRAY
THE FOUR TOPS

March 29th - 31st
April 19th - 21st

SANDS

WILLIE NELSON

March 15th - 17th

THE GRAND

PAUL ANKA
KENNY ROGERS

March 15th - 17th
April 19th & 20th

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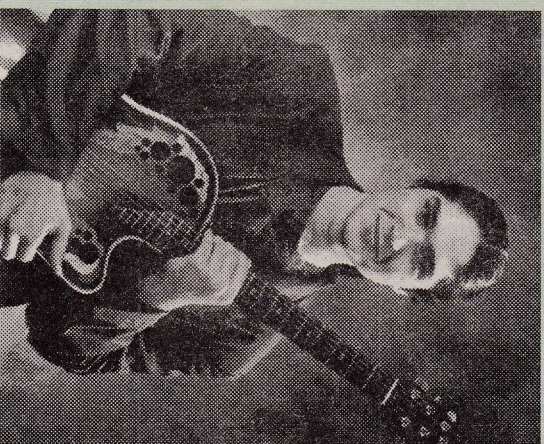
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